

complishments of the artists associated with Black Mountain, shows that the college's artistic environment was more significant than I have suggested in this review. The book's beauty argues the need for one more attempt to evaluate the place of Black Mountain College in America's educational and cultural history.

Until then, the best brief summation of Black Mountain I know is by one of its former students, Francine du Plessix Gray, writing in the *New York Times Book Review* in July 31, 1977. Gray notes that Black Mountain was "augural of later culture and 'life style'" in its mission to dissolve distinctions between students and faculty; she remembered in particular its "rebelliousness against all traditional literary forms and conventional poses of objectivity,"

its "dangerous and prophetic surge towards subjectivity," and "its equally prophetic dedication to abolishing the barriers between art and life." In the reminiscence, which is titled "Black Mountain, an American Place," Gray makes the important connections that Harris misses by linking Black Mountain to American revivalism, in particular to Emerson's uniquely American faith in the "esthetic values of earnestness and self-reliance."

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